Series 3 - 2016

U3A DUNEDIN
CHARITABLE TRUST

Website:
u3adunedin.org.nz

Course title:

Gloria Through the Ages

Dates: **Thursdays, 8 September - 13 October**

Time: **2:15 - 4:15 pm**

Venue: **Leith Bowling Club, 2 Duke St, Dunedin**
(Enrolments for this course will be limited to **110.**)

Course fee: **$45.** Tea and coffee provided.

Course Organiser: Sue Harvey
rsharveynz@yahoo.com
Course Assistants: Jane Higham
rhigham@ihug.co.nz
and Robin Harvey

If you would like to apply for more than one course, please rank your choices.
If you enrol via our website **please complete payment of the appropriate fees** EITHER by internet banking (include Membership No. in Reference box), OR by cheque (to: Programme Secretary, U3A Dunedin, PO Box 6491, North Dunedin 9059.)

All applications must be received by **Wednesday 10 August 2016** and you will receive a response to your application by Friday 19 August 2016.

Please contact the Programme Convenor (courses@u3adunedin.org.nz) or the Secretary (mw.potter42@gmail.com, 453 4721) with any queries.

Postponements:
Check the website: **u3adunedin.org.nz** or listen to:
 The Breeze 98.2 FM — Radio Dunedin 99.8 FM — MoreFM 97.4 FM

Please note: please no recording, photographing or videoing at any session in any of the courses.

Please keep this brochure as a reminder of venue, dates, and times for the courses for which you apply.

GLORIA THROUGH THE AGES

Presented by Colin Gibson

Using a variety of CD and DVD performances, this course offers an overview of the way musicians have set one of the most famous of all Christian liturgical texts, the Gloria, both in its longest form as a hymn of praise and as a short doxology. It begins with Gregorian plainsong settings from the 4th century and closes with a major setting of the Gloria text by Welsh composer Karl Jenkins in 2010. We will explore the composer stories behind these settings and keep an eye on changing musical styles as the centuries pass.

8 Sept   Session 1 introduces the creation and use of the text itself. The variety of ways in which it has been used liturgically is illustrated through doxologies by Claudio Monteverdi and Jean Baptiste Lully, organ music by José Cabanillas, a hymn by Thomas Ken, a full liturgical setting by John Rutter, and the introduction of a Gloria section into Mahler's vast 8th symphony (the Symphony of a Thousand).

15 Sept   Session 2 surveys the earliest plainsong settings taken from Spanish sources, an Ambrosian hymn and Josquin des Prez' famous *Pange Lingua* mass. This is followed by artistic developments at Rome and Venice, using settings by Giovanni Palestrina (the *Missa Papae Marcelli*) and Antonio Vivaldi (the *Gloria in D*).

22 Sept   Session 3 shifts the focus from Spain and Italy to magnificent German settings for the Roman Catholic Church originating in Leipzig and Salzburg: the *Mass in B Minor* by Johann Sebastian Bach, Heinrich Biber's famous *Missa Salburgensis* and the *Coronation Mass* and unfinished *Mass in C Minor* by Mozart.

29 Sept   Session 4 illustrates the relationship between one master musician and his pupil through Haydn's *Missa Sanctae Ceciliae* and Beethoven's colossal *Missa Solemnis*. There will also be time to hear the Gloria setting in Haydn's friend, Johann Vanhal's *Missa Pastoralis*, sung by the Tower New Zealand Youth Choir.

6 Oct   Session 5 shows something of the huge cultural range through which this text has gone, starting with French composers Gabriel Fauré, Jean Langlais, and Francis Poulenc. Then a kaleido - scopic display of African, South American and Estonian settings of the text, closing with Luis Bacalov's Gloria from his 2002 *Misa Tango*.

13 Oct   Session 6 takes us into the practice of 'farcing ' the text; that is introducing additional musical or textual material into the traditional Gloria text. We will listen to Monteverdi's *Gloria for 7 voices*, Edmund Pascha's 1770 Gloria interspersed with realistic shepherd talk, and Karl Jenkins' selection of texts from other faith traditions than Christianity in his 2010 *Gloria. This session will close with a repetition of the most popular items from the course, chosen by the audience.*